

KERAMICA STUDIA

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THE National League plan of study for the coming year is certainly a decided move in advance; if the members of the League take advantage of it, we may look for something worth while. The prizes offer an incentive to sincere students, and the interest shown by Mr. Lennox, of Trenton, and Mr. Grueby, of Boston, in offering to purchase and reproduce designs, gives a tone to the whole course which it has perhaps lacked before. Certainly the taking up of the study of designing and modeling for pottery, is a step which raises the whole scheme nearer to a truly artistic basis, and beyond the realm of fancy work.

We notice in the schedule of work for the comparative exhibition that in every problem, whether consciously or otherwise, the conventional work chances to be mentioned first; we take this as welcome augur that the preference or understanding of what is the proper form of decoration may in the near future lead to requirements including only conventional design. Lest we be misunderstood again, we repeat what we have so often said, that we are not deprecating the painting of naturalistic studies on porcelain and pottery, but we insist that the proper sphere for the display of this branch of Ceramic work is on panels or plaques. When it comes to decoration, the conventional only is permissible.

We call attention to the League Course of Study which is presented again in this number, so that no one will fail to read it. The rapid spreading of interest in pottery and underglaze decoration has been remarkable since first it began a year or two ago. The fact that a number of our leading decorators are introducing it into their regular studio work, is significant. That an unusual attention is being paid to appropriate designing for Keramics is a natural accompaniment and an omen of better things to be. Surely we are laying the foundation on which to build in the near future, at least a few artist potters such as France and England boast.

We hear of Pottery Clubs being formed for the purpose of dividing the expenses of building a kiln, for underglaze firing and for experimenting with native clays.

Only recently four young persons (each a craftsman) applied for a course of study at Mr. Volkmar's pottery on Long Island, with a view to learning the art of pottery making from the very beginning, and also to test the clays of Massachusetts, that they may build their own kiln and use the native clay, and carrying on the work in a serious and practical way.

These students wrote that they were willing to work hard, and did not expect any one to do the work for them, that they wished to learn the practical side, and they would take the theoretical side as they worked along; their idea being to produce simple and practical results, and then take up the study of chemical questions as they arose.

One can buy formulas of different compositions that have at one time or another produced good results, but the thing is—to produce—to create—then to make a market.

We admire the artist potters who are beginning in an earnest and simple way, and who can produce simple but artistic results, and whose work shows that unmistakable individuality which always commands a price. The chemical and experimental side of the question figures more prominently at a later period when one is more able to know what to try for in body, glazes and color; one must understand first the manipulation of clay, either building up by hand or with the wheel, and cultivate a simple taste in form and color.

We note that the Pratt Institute and other technical schools have formed a course in pottery making. Last year these schools were able to exhibit pieces of individual merit; most of these were built by hand, a wheel not being a necessary adjunct, although the fascination of turning will in time make each student long to possess one, and ultimately to acquire one.

All who come to New York to study Keramics, should ascertain the time of exhibitions at the different galleries. During the winter season there are many well selected collections, seemingly free from the reproach of having been got together simply for the purpose of a sale; collections that have been gathered and arranged with knowledge and taste. Even famous collectors are sometimes deceived, as in the case of the renowned connoisseur, M. Granddidier, in Paris, who will point to specimens in his superb collection which have been discovered to be copies, and he will add that he prizes them notwithstanding, for their intrinsic beauty.

The man or woman who has the best general art education, undoubtedly makes the best decorator.

With the overthrow of the Roman Empire the art of making decorative pottery disappeared from Europe, but was brought back to Spain again by the Arabs when they obtained a foothold in that country in the eighth century, and into Sicily about a hundred years later. From this last country the art spread to Italy, and during the fourteenth and fifteenth centuries reached a high state of development. During this time flourished the manufacture of majolica ware, so called, it is supposed, from the fact that the Moors had made a somewhat similar ware on the island of Majorca. To the decoration of this ware distinguished artists devoted themselves, and Raphael is said to have prepared designs for some of the pieces, such as platters and other vessels. So artistically was this ware decorated, and such a wealth of ornament was lavished upon it that its original intention for domestic use was lost sight of entirely, and the plates, cups, vases and other vessels came to be valued and used only as luxuries of decoration.



WILD ROSES—NELLIE SHELDON—MENTION

WILD ROSES

Nellie Sheldon

SKETCH in design very carefully. First consider the prominent cluster of roses and leaves in which will be found the strongest light and shade—all else being supplementary.

First Fire. Wash in lighter roses with Rosa and a touch of Ruby in the shadows. The rose half in shadow, in Rosa and Ruby, with Ruby in shadow. For center, use Ivory Yellow, Yellow Brown and Brown Green, with Finishing Brown for stamens. Model prominent leaves in Yellow, Royal, Brown and Shading Green with Brown Green, Shading Green and Gray for the leaves in shadow. Make the Gray of Copenhagen Blue softened with Ivory Yellow and Rosa.

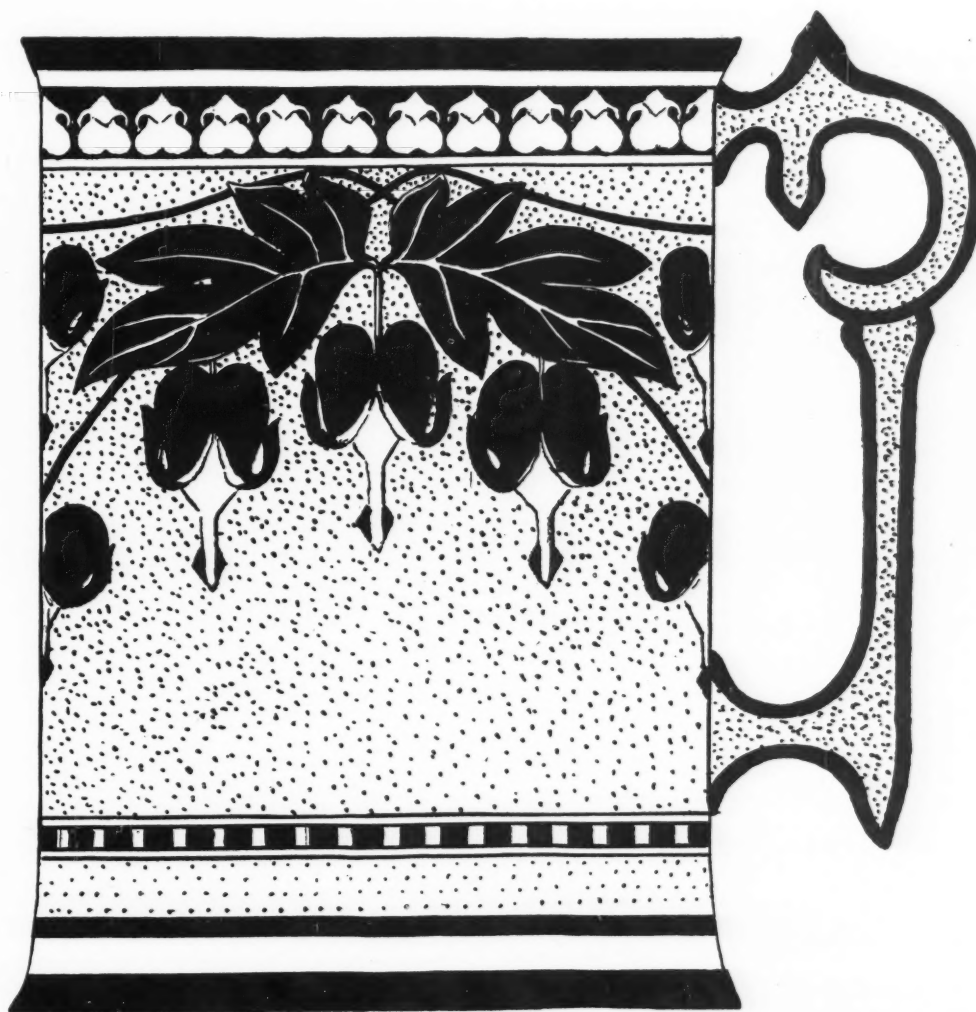
Second Fire. Wash in back ground, shading from

Blue Green through Ivory Yellow, with just a touch of Turquoise Blue under lower rose of cluster, into a soft gray with Brown Green and Gray under rose at left of base. Shadow under two upper roses of cluster of Yellow Brown and Brown Green. Strengthen leaves in same colors as used in first fire. Shadows in lighter roses, of Gray, and darker one in Brown Green and Ruby.

Third Fire. Strengthen back ground with same colors as used before. Give sharp touches to roses and leaves to accent the main part of design, dusting the less prominent part with the color of the back ground in which it rests.



The Sultan of Turkey possesses, among other works, a porcelain manufactory, which is managed by a French expert, and turns out very sterling examples of the potter's art.



DESIGN FOR STEIN—ALICE B. SHARRARD

PAIN'T the flowers in natural colors; pink, shaded into a delicate gray, adding a bit of Purple to tip of the blossoms; outline with pink. Leaves green, stems, yellow green, outlined with brown green. Background for flowers should be tinted a deep cream. For the bands at top, use gold and green alternately, the conventional border pink and white, to correspond with the natural flowers, on a gold ground. The

base of the stein has also bands of green and gold, inserting blocks of pink, in the topmost band. Treat the handle with a tint of green, banding either side with gold. For the green use Grass Green and Brown Green, both for tinting and foliage. This design would be pretty worked up in Lustres, using Ivory Lustre back ground. Pink for flowers, green for leaves and bands, outlined in black.



DESIGN FOR FISH PLATE—ADELAIDE A. ROBINEAU

THE contrast of color in this black and white design is too strong and should be avoided in executing upon china. The rim and center should be left white, also the margins. The

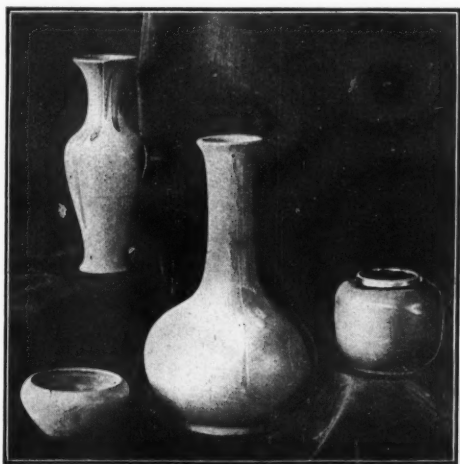
fishes should be gray on a gray blue ground. The lily stems green gray, and outlines in the darker blue. This design can also be carried out effectively in varying shades of green.



SOME ALFRED POTTERY.

WORK OF THE SUMMER SCHOOL AT ALFRED

DURING the two years of the summer school at Alfred the work has been many-sided. Based upon sound theory and beginning with the preparation of clays and glazes, the whole field of ceramic art has been laid open to students. This year the instruction in overglaze painting and decoration has again been in the hands of Mr. Marshal Fry and Mrs. Kathryn E. Cherry, while Mrs. Fanny Rowell and Mrs. Cora E. Whitmore were added to the staff. Drawing and design were undertaken by Miss Tourtelotte and the technical departments were in the hands of Professor Binns and his able assistants.



ALFRED TEXTURE GLAZES.

From the beginning it has been evident that the strength of the school at Alfred lies in the resources open to those who desire to work in clay and glaze. Other schools can teach overglaze, but the facilities open at Alfred for scientific and artistic work upon true pottery lines are no where excelled.

The school offers every facility of the factory with the spirit of the laboratory and the studio. A single illustration will suffice. Upon drawing the first kiln it struck some of the more artistic spirits that the white body upon which the glazing was being carried out was too glaring and obvious; that there was a lack of harmony between the color of body and glaze. The matter was taken up by the Director

and within a few hours a body was provided of a soft gray color which proved entirely harmonious and satisfactory. As each kiln was drawn new possibilities were opened. One result suggested a new effect; another a new combination of colors, until as the time drew near for closing, it was felt that the interest had, comparatively speaking, only just begun.

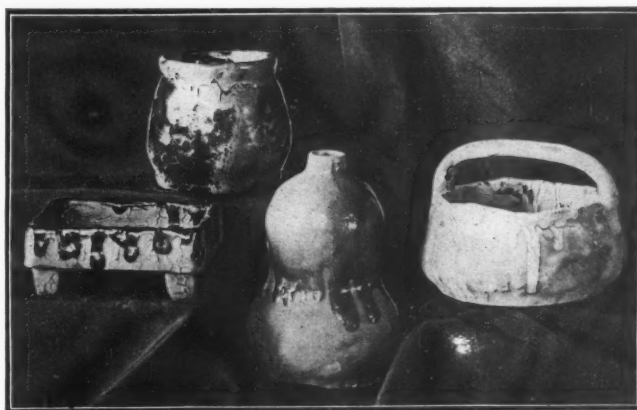
In the formation of clay wares every method is used at Alfred. Casting, avowedly an unsatisfactory means, enables the tyro to produce fine forms with the minimum of technical skill. Here is the wheel for those who can use it. This was more in demand than ever and was rarely allowed to rest. Some good pieces were "thrown,"—quite as good as could be expected in so short a time, but the success of the year in clay was the method known as fashioning, coiling or building. By



VASES BUILT BY MARSHAL FRY.

this means the worker constructs or builds the clay pieces by hand alone. No wheel is used and modeling tools but rarely. So full of interest is this work that it completely holds the field against the use of moulds and almost, by reason of less necessity for practice, against wheel work. A glance at the illustrations will demonstrate this. The work by Mr. Fry and Miss Chase and also that by the Normal class is fashioned in this way and in the last instance many of the students were quite new to the work.

The Normal department is a new departure and arose out of the demand for clay-working in the public schools. Professor Binns states that for some months he has been in correspondence with teachers all over the country upon this subject and the establishment of this class at Alfred is the result.



POTTERY BUILT AND GLAZED BY EMMA S. L. CHASE.



POTTERY FASHIONED AND GLAZED BY MARSHAL FRY.

The course comprised the preparation of clay from any convenient piece of ground. A quantity was dug from the hillside at Alfred and prepared by the students, who then wrought it into the forms prescribed by the daily problems set forth. Methods of teaching the work to young children were fully set forth and a well sustained interest was manifest.

The clays compounded for use at Alfred have the important advantage of burning at the same heat as the glazes, so that no time is lost in firing separate kilns for glaze and bisque but both are burned in the same kiln at the same time.

Glaze work is a strong feature. The clear glazes used are bright and luminous, but they were for the most part discarded in favor of the beautiful matt, or as the Professor prefers to call them, "texture" glazes. This name is found to be most appropriate when the surface of the piece is touched. There is a subtile silky texture which delights the connoisseur and satisfies the most exacting.

The method of work is not to put ready made glazes into the hands of the students, but to encourage them to compose their own. Some of the most original effects have been pro-

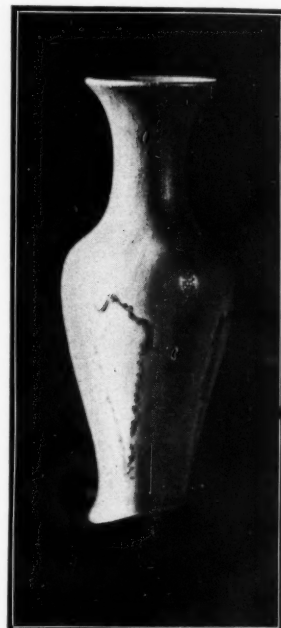
duced in this manner and the interest awakened was proportionately great.

A comparison between the results of water-flow and fire-flow was full of possibilities. In the former the flow is accomplished when the glazes are wet; in the latter the second glaze is applied after the first is dry, and the union is accomplished by the fire. An examination of the illustrations will show that a Japanese motive prevailed in much of the work. This appeals to the artistic mind as being peculiarly adaptable to pottery and the results fully justify the belief. In point of fact, the Japanese potters found the same fascination as the artist-potter of to-day is finding, and, naturally, the lines run close together. As examples of this spirit the two small pieces in Fig. 9 may be cited. These are both wheel-made and in form and quality are truly Japanese.

In order that there might be a full understanding of principles and that the work should not be blindly undertaken the Director delivered a series of eight lectures on ceramic technology. These were made perfectly simple even to those who had no knowledge of chemical science, and comprised the following subjects:

Clays and their preparation, principles of glazing, raw glazes (2), fritt glazes, matt glazes, historic methods, modern methods.

Professor Binns frequently made good his assertion that Alfred has no secrets. His note books were open to students at all times and continual helps and hints were given to those who wished to work out their own ceramics.



Vase Glazed by Mary Chase Perry.



PATE-SUR-PATE VASE—BY OLIVE SHERMAN.



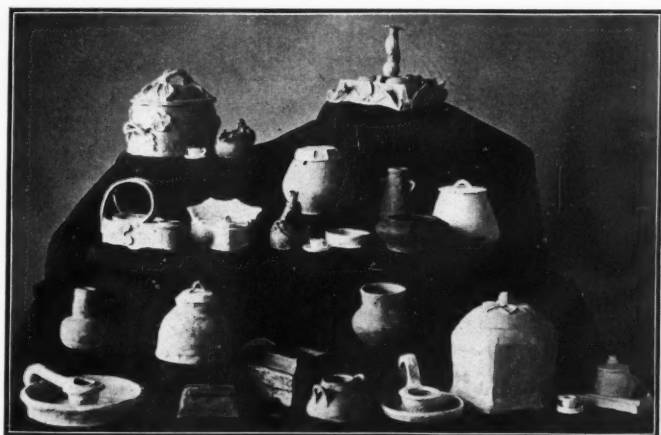
IN THE NORMAL CLASS ROOM.

The register of the school held forty-six names and most of these stayed a large part of the six weeks. The school closed with the utmost enthusiasm and each student became the possessor of a small souvenir of characteristic glaze work.



VASES FASHIONED AND GLAZED BY EMMA S. L. CHASE.

The influence of Alfred upon ceramic art is becoming wider each year and, in addition, the place is becoming known as a charming summer resort where the devotees of clay-working can indulge their passion to the full and where bright sunshine and cool breezes may be freely enjoyed.



SOME NORMAL CLASS WORK.

NATIONAL LEAGUE STUDY COURSE

Mary Chase Perry

THE plan for the year's work for the N. L. M. P. embraces both exhibition and educational features, practically dividing the study course into two parts, thereby continuing the main characteristic of the work of last year, together with the addition of an improved line of study work, the results of which are also to form a part of the final exhibition.

One part, consisting of decorative work on fixed shapes, will be purely of an exhibit and comparative order. No other merits or medals will be attached to this branch.

The second or educational part will consist of a study course of three problems, in which are represented the foundation principles of ceramics. The object of such a line of work is to lead in a gradual way, to the understanding of the educational value of ceramic study, aside from the mere making of attractive objects; to show also that it is the means of mental training and individual growth, developing not only

"appreciation," but also encouraging creative ability as a means of self-expression.

The problem in clay, introduced for the first time, opens a wide field of interest; and sentiments concerning it, in anticipation, have been enthusiastic and quite in trend with modern movements in academic lines.

Each problem also, aside from its value as study work, has a direct aim in its practical application as signified by its immediate use in active manufacture.

The scholarship is of sufficient importance to make it "worth while" to any earnest student.

The gold medal will be awarded to the design or model having the most points of merit in any one or all three of the classes in the educational branch.

The silver medal will be awarded to the design or model having the second most points of merit.

The bronze medal will be awarded to the design or model having the third most points of merit.

A scholarship is to go with the gold medal, consisting of a months' tuition and living expenses, either at the Summer School of Mr. Arthur W. Dow at Ipswich, Mass., or at the Summer School in connection with the New York State School of Clayworking and Ceramic at Alfred, N. Y.

APPLIED DECORATION—COMPARATIVE.

First. Vase 490. Ceramic Art Co. With conventional, naturalistic or figure decoration. Points suggested for consideration: design, suitability and adaptation to chosen form color and technical execution.

Second. Comport Bowl, designed by Mr. Marshal Fry and manufactured of China (not Belleck) especially for this work, by the Ceramic Art Co., to be known and ordered under the name of "League Bowl." This bowl will admit of an opportunity for outside as well as interior treatment and at choice may be decorated suitably for fruit, salad or other utility purposes.

Third. Plate 9½ plain, either rim or coup. Suitable for single serving plate or as part of a full dinner service. Conventional, naturalistic, or figure decoration.

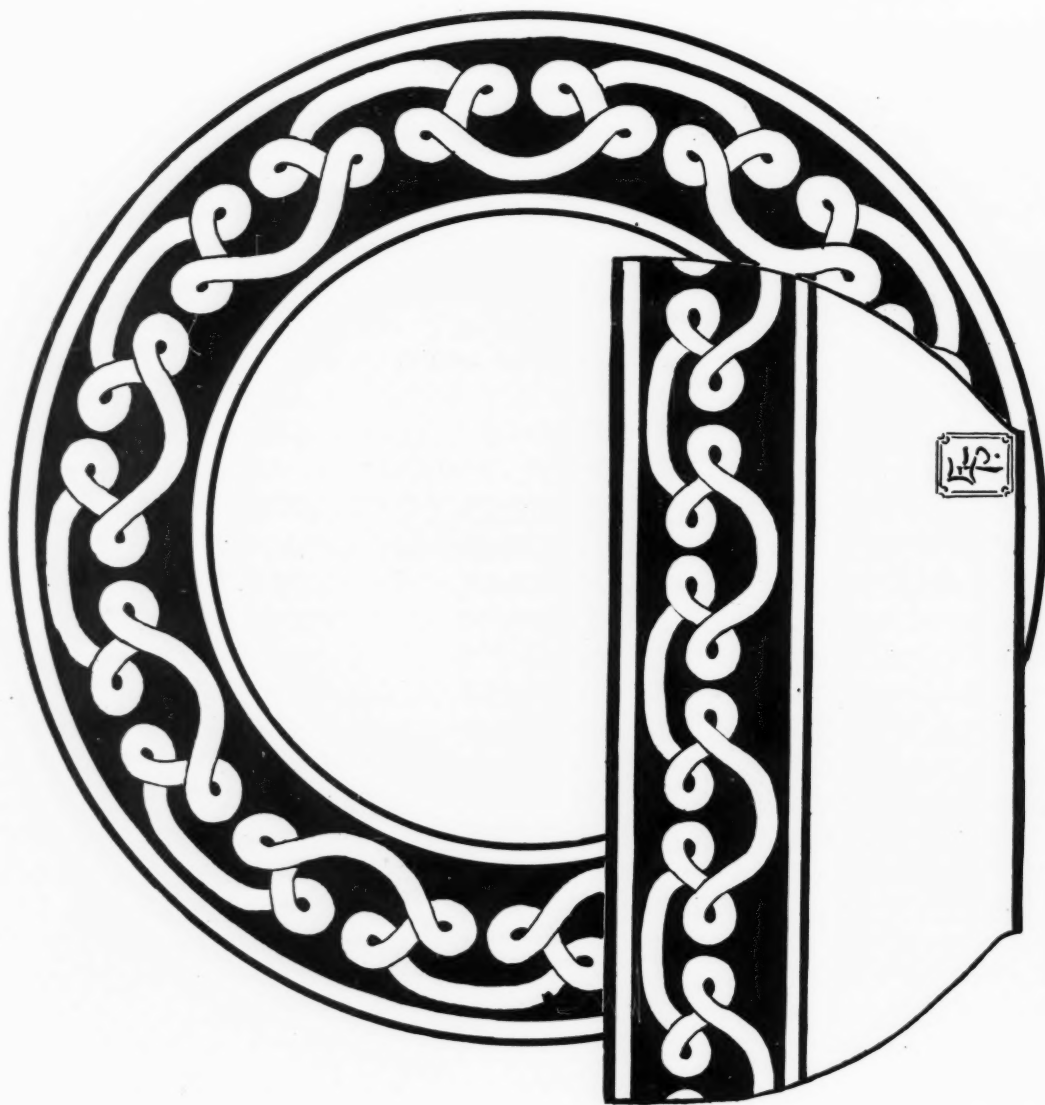
EDUCATIONAL WORK—COMPETITIVE.

First. Outline drawing for shape of "jug," which includes pitchers, tankards, etc., the successful drawing to be purchased and reproduced by Mr. Walter S. Lennox of the Ceramic Art Co., of Trenton, N. J. "Prize jug" with name of competitor to be stamped on the bottom.

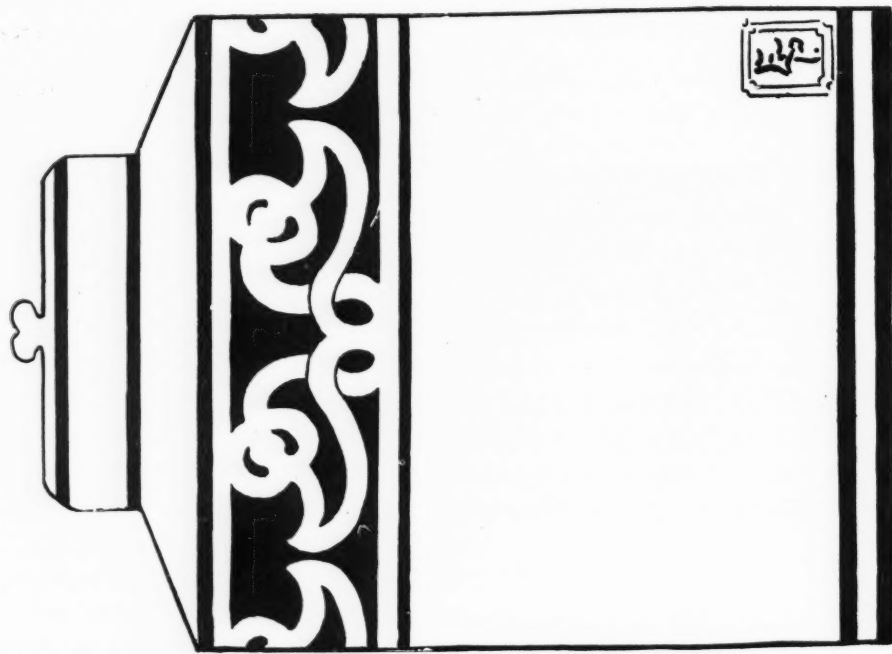
Second. Candlestick, to be coiled or modeled in plastic clay. Either dried, fired in biscuit, or with glaze. Points to be considered: Beauty of line, solidity of form and originality of design. To be purchased and manufactured.

Third. Design for 6x6 inch Tile. Either in outline, flat water-color, in clay bas-relief, or slip decoration. For reproduction with decoration either under or over the glaze, or for pressing. To be purchased and manufactured by Mr. William H. Grueby of the Grueby Faience Co., of Boston, Mass.





BAND FOR INSIDE OF BOWL.



OAT MEAL SET AND TEA CADDY IN BLUE ENAMEL—EMILY F. PEACOCK

MR. ARTHUR W. DOW'S SUMMER SCHOOL AT
IPSWICH, MASS

Elizabeth Mason

MR. DOW'S summer school closed on August the 2d, after a five weeks' course. That it was a most successful and inspiring session was due to the untiring efforts of Mr. Dow, in behalf of the workers gathered together.

In order that the greatest and most practical results might be attained, the course of study was very carefully planned, and in view of the varied interests of the pupils, the plan was made a most comprehensive one.

For convenience in working and for purposes of criticism the work was generally speaking, classified as Composition and Landscape.

The composition work carries the pupil from the composing of straight lines in a space through the composition of landscape in line, in two tones, in two tones and one color, to one in full color. The work in this class, embraced also the sketching of flowers from nature, composing them in spaces, and their use as motifs in design. In the landscape class, the work was carried on in charcoal, oil and water colors.

At Mr. Dow's suggestion, designs for various pieces of handicraft were submitted for criticism, and toward the end of

the course, a number of these designs were executed in the various materials. As one of the especial stipulations made was that no piece should be executed unless the design were really fine, the finished collection was a most interesting one. It consisted chiefly of brass lanterns made after the manner of the old Paul Revere lanterns, brass candle shades, lampshades and examples of weaving and stencilling. There were also some pieces of pottery modeled by various members of the class, from clay which they themselves had dug from the brooks. These were fired in a little kiln which Mr. Dow had near his studio on "Bayberry Hill."

But in making the pottery, as with the other pieces of handicraft, the idea was not so much the making and having the piece itself, but rather the application of the principles of fine art to things of every-day use; not the desire to go back to the primitive way of doing things, but the wish to inspire in the pupils an appreciation of the possibilities of beauty in the simplest things, and a realization of the cultural value of such work executed in a thoughtful and artistic way.

In all the work, Mr. Dow met with the most enthusiastic co-operation from the students, who tried in every way to show their appreciation of the pleasure and benefit derived from their summers' study.



DESIGN FOR TILE—JEANNETTE KIMBALL

THIS design is to be simply treated in one or two tones to suit the room in which it is used. The design to be in one color on a white or tinted ground; rather neutral tones are to be preferred, such as grayish blue, grayish green, grayish pink, etc.

OLD RHYMES ON TANKARDS

IN the days of the stage coach and country inn, when peer and highwayman quenched their thirst with the contents of the same pewters, it was a common practice to inscribe on these tankards rhymed couplets, often the inspiration of the village poet, and more or less bibulous wisdom. Although the sentiment of these verses will not command itself to abstainers, says a contemporary, they are worth placing on record as throwing a light on the habits and humor of other days. One of these couplets sums up the ordinary man's antipathies thus:—

Two things all honest men do fear:
A scolding wife and ill-brewed beer.

Another is loyal, and almost moral in its philosophy, and runs thus:—

Drink fayre, don't swayre;
God save ye King!

The pewter on which these lines was inscribed has a history of centuries.

A very sensible rhyme is a parody of the well-known fighting couplet, and runs thus:

He who drinks and runs away
Will live to drink another day.

There is quite a mine of moral teaching in a few of the verses inscribed on these pewters, as is these:—

Straight is the line of duty,
Curved is the line of beauty;
Follow the straight line, thou shalt see
The curved line ever follow thee.

This verse has more appropriately been found on water-jugs in village inns. On some tankards are to be seen quaint perversions of common maxims. One assures us that "It's a long tankard that cannot be refilled." Another suggests, with Tapleyan philosophy, "Never put off 'till to-morrow what you can drink to-day;" while a third conveys a very useful and timely hint in "It's a muddled man who doesn't know his own pewter." Nearly all the above are applicable to and have been inscribed also on pottery.—*Pottery Gazette*.



LEMONADE PITCHER—ALICE B. SHARRARD

FOR a scheme of blue in flat enamels, the leaf forms in scroll design, should be Turquoise Enamel on dark blue ground made by mixing Dark Blue and deep Purple, toned with Black, adding $\frac{1}{3}$ Aufsetzweis. Outline with Black. Ground within scrolls, Gold. Gold bands surround the neck, border figures Turquoise or White Enamel on blue ground. The lower part of the pitcher should be tinted a blueish gray, outlining the pattern

in Dark Blue, the small figures in White or Turquoise Enamel.

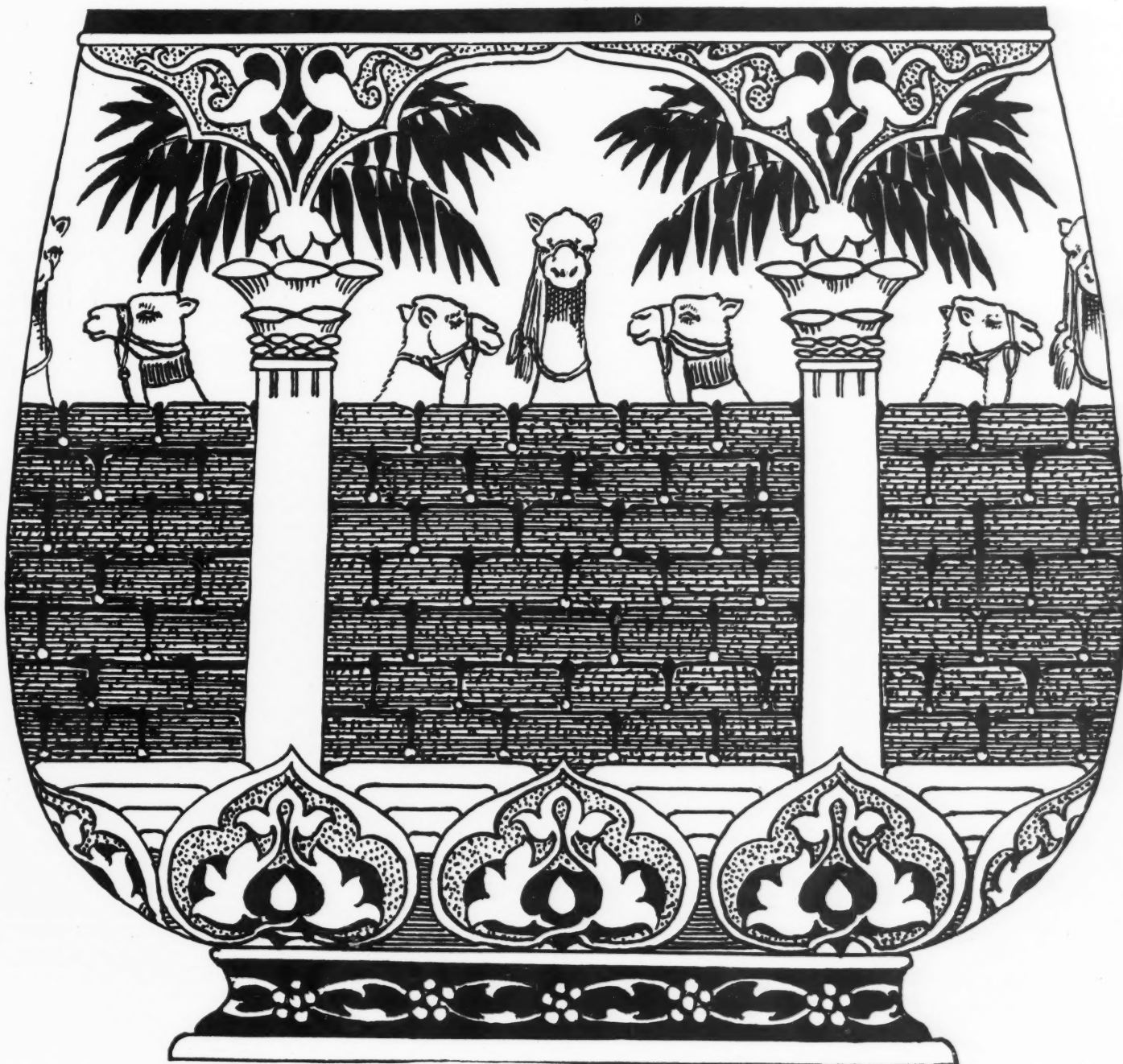
The handle having band of gold between bands of Dark Blue. Or the whole could be outlined with gold, using gold for small figures in lower half of design. A treatment in different tones of brown would also be effective, outlined in black and omitting the gold.

EGYPTIAN POTTERY 6,800 YEARS OLD

BY the discovery recently of the tombs of the first Pharaohs, by English explorers, a number of jars in pottery have been brought to light, and are exhibited in London. In describing the pottery, which is the oldest extant, the London Globe states:

"The beautiful hand made bowls, with a red hæmatite glaze and a broad black band, produced by extra firing, will be admired by all. The great jars, used to contain provisions (and in some of them strings of sycamore figs were found, the

oldest fruit in the world), appear to have been built up like the pottery made by the Kabyle of the present day. Already these people had learned the art of glazing; and there are several fragments of the blue and violet glaze exhibited. Many of the examples are decorated with patterns taken from basket ware, and one vase is decorated with a cord network in relief that being no doubt the manner of carrying large vases. In this case is, perhaps, the oldest known example of cursive writing—a small piece of pottery on which is scratched a workman's account, dated from about B. C. 4600."



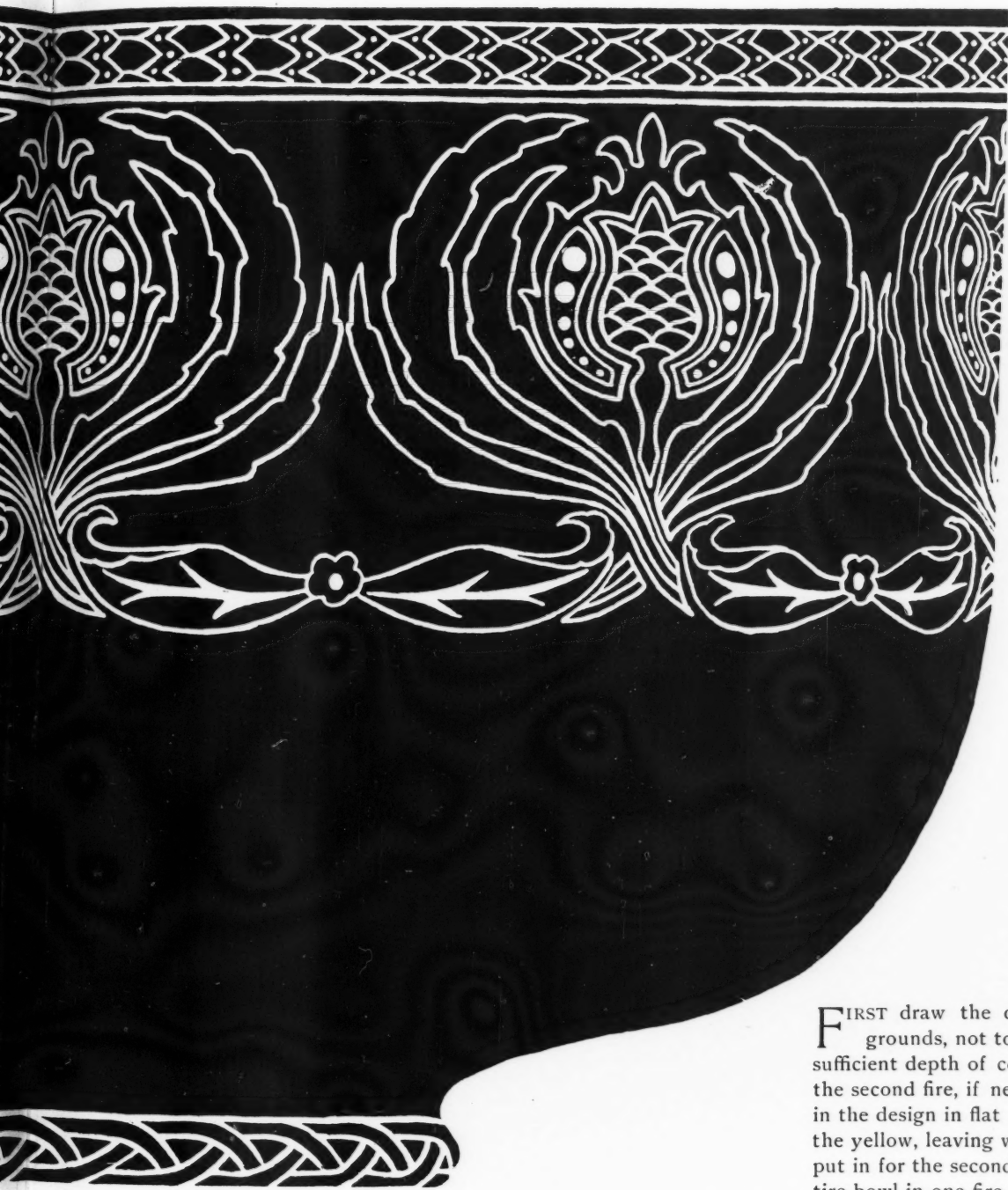
DESIGN FOR PALM JAR—CHARLES BABCOCK

IN order to set off the plant to its best advantage, it is desirable to execute this design in a rather monochromatic effect, using various shades of green, or brown, or blue, though if de-

sired to make a bright spot in a room, the Persian colors can be used flat with gold outlines: dull blue, red, green, violet and yellow, all on the neutral tone are most suitable for such treatment.



DESIGN FOR PUNCH BOWL—SUPPLEMEN



ELEMENT IN COLORS—FRANCES J. BUTLER

FIRST draw the design carefully in India ink, dust the grounds, not too heavily, relying rather on two fires for sufficient depth of color, clean out the design and fire. For the second fire, if necessary, deepen the ground color. Wash in the design in flat enamel for the green, and flat color for the yellow, leaving white lines for the gold, which can also be put in for the second fire. An expert might execute the entire bowl in one fire, but it will generally be found best to have two or three fires to make everything right. The green should be composed of Royal Green, a bit of Brown Green, and $\frac{1}{8}$ enamel, of which $\frac{1}{8}$ is flux. The yellow should be Yellow Ochre with a touch of Pompadour and Black. The ground may be a darker blue or dark green, black or dull red, or if the coloring of the design is changed, the ground may be made of ochre and the ornament of blue, red or violet. Many other pleasing combinations of color will suggest themselves.



BERRY PLATE IN CURRANTS—CHARLES FOUTS



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SYRACUSE, N. Y.

PERSIAN BOWL—FIRST PRIZE—HISTORIC ORNAMENT—FRANCES J. BUTLER

OCTOBER, 1902
SUPPLEMENT TO
KERAMIC STUDIO



TREATMENT OF BERRY PLATE IN CURRANTS

Jeanne M. Stewart

IN this design it is quite important to keep the colors clear and bright. Lemon Yellow, Yellow Red and Pompadour 23 are used in the more prominent currants, with a darker Pompadour and a little Ruby Purple in those in shadow.

Light and shade should be very pronounced, with high lights wiped out while color is still wet.

Indicate reflected lights very strongly in first fire, which gives transparency.

The prominent leaf should be kept in bluish green tones, using Turquoise and Yellow Green combined in a very thin wash for first tones, and shading with Gray for flowers. Use yellow and reddish brown tones in leaf to the right.

Apply background in the second fire, shading from Ivory Yellow to gray and greens. A very dark green may be made

from Shading Green and Brown Green. In third fire brighten the reds with Yellow Red and Pompadour 23, add shadows in warm grays, keeping them very soft against the background. Darken background in this fire and powder in darkest tones, before quite dry, with a powder of Shading and Brown Greens, equal parts.

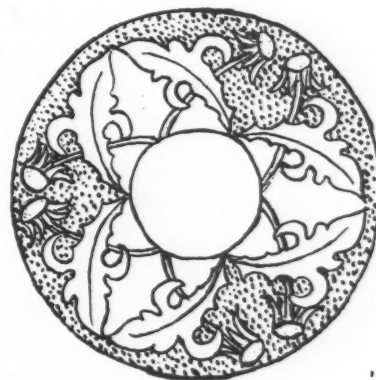
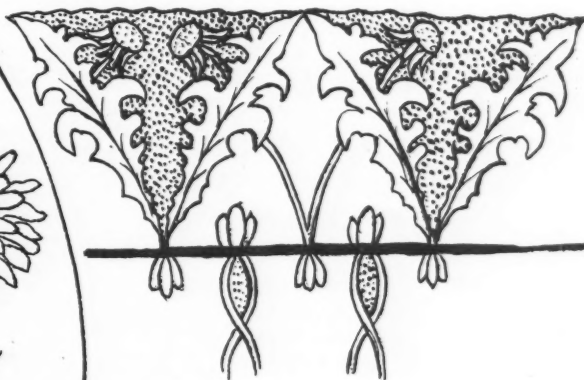
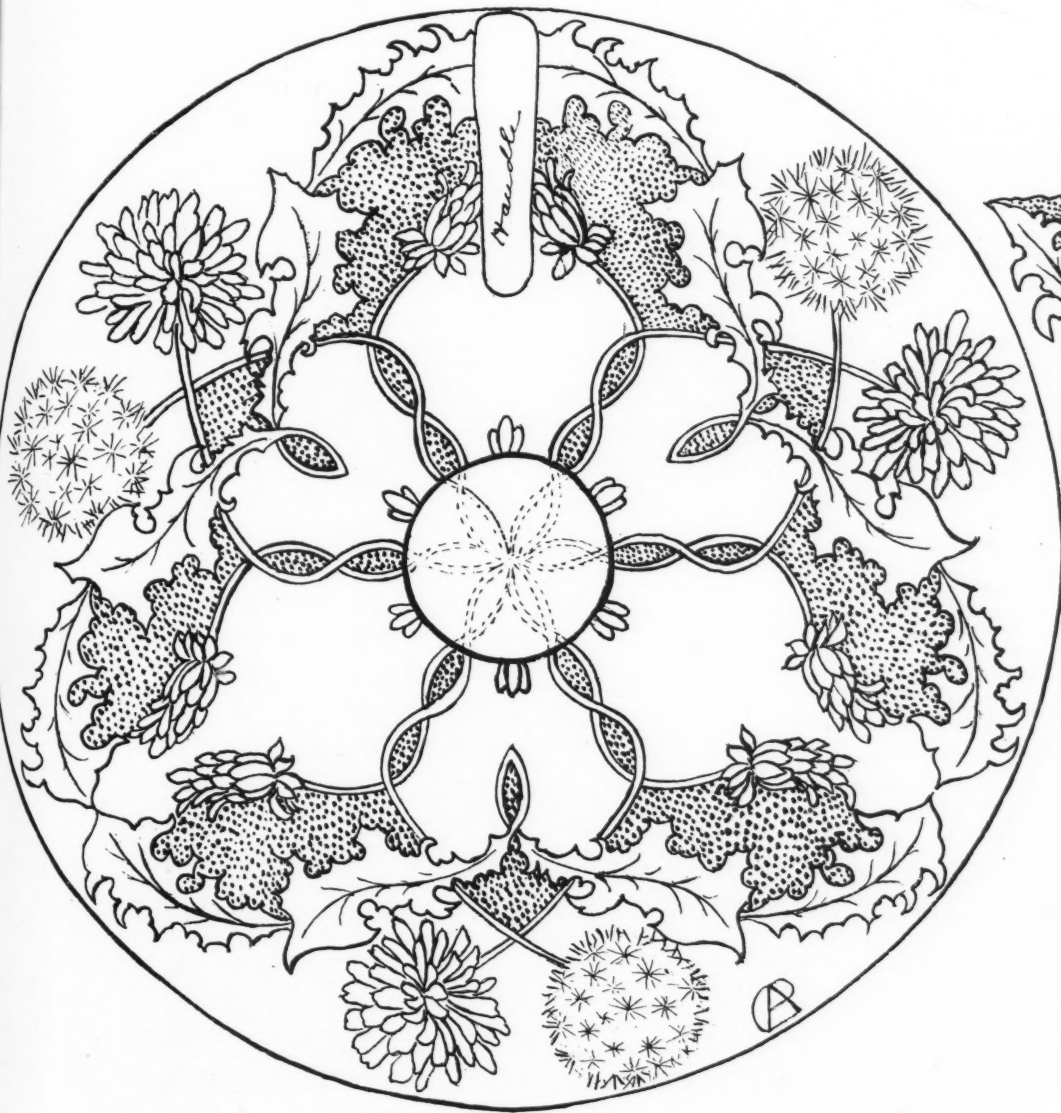


DANDELION DESIGN FOR CANDLESTICK

Mrs. Carrie Pratt

FROM dotted portion to rim, pale grey or green. Full blown flower, yellow, flower gone to seed, white, gold outline. Dotted portion very dark green, leaves and stems and buds in natural colors, outlined in black.

Long panels in gold, short ones in grey or pale green.



DANDELION DESIGN FOR CANDLESTICK—MRS. CARRIE PRATT



MORNING GLORY STUDY—ALICE SEYMOUR

MORNING GLORY STUDY

Alice Seymour

FOR prominent flowers use Aulich's Rose very delicately, crisp dark touches, American Beauty; dark flowers Crimson Purple; shadow flowers and leaves Banding Blue and Pompadour; prominent leaves and stems Yellow Green with little Lemon Yellow shaded with Aulich's Olive Green; background Greyish Green with a little clear Lemon Yellow on lightest parts.

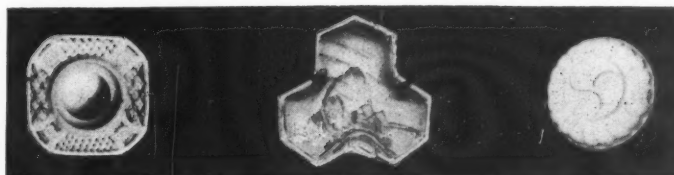


CUP AND SAUCER DESIGN

Anna B. Leonard

OUTLINE the design in a very rich dark brown, almost black (use Pompadour Red and Black). The dark petals and the dark spots in the design are very dark blue, rather gray in tone, and the center of the flower is a light gray blue, with lines crossed in gold. To make the dark blue, use Lacroix Dark Blue, with Copenhagen blue. For the lighter shade of blue use Deep Blue Green (Lacroix) and Mixing Yellow (Lacroix); to this add a touch of black, only a very little, which will give it a grayer tone, and will not be such a vivid turquoise. The stems are in pale green. Use Apple Green and Mixing Yellow, half and half, to this add a touch of black and also flux. The decorated band at the top and around the saucer is the dark blue, the light blue and the green with edge of gold.

This design is attractive carried out in red and gold.



Stand for Sake Cup, deep dark blue decoration in fret designs. Small center dish of "Imari." Rough box with "Tomoye" design "Owari" porcelain.

THE COLLECTOR

THE COLOR BLUE IN POTTERY AND PORCELAIN

III. JAPANESE PORCELAIN—Continued.

Mary Churchill Ripley

History tells us that porcelain was first made in Japan by a man who went to China to study the art in the sixteenth century. He settled in the Province of Hizen and decorated his wares with blue. Since that time a great many factories have arisen, so that commercial wares have proceeded from that province made after the style introduced from China. As the Dutch alone were allowed entrance to Japan through the two "silent centuries" so-called, while the port was closed to the outside world (from the middle of the 17th to the middle of the 19th centuries), and as their trading post was in the harbor of Nagasaki, on a small island, Decima by name, the "Hizen" wares made for export during that period bore varying names as has been stated, but the one word "Hizen" covers all the others, and in Europe we hear collectors speak of their "Old Hizen" oftener than we do here. Within the wide limits of so broad a classification, we find it necessary to seek some main features for identification of wares. Two names, "Nabeshima" and "Hirado," have become synonymous with fine quality old "Hizen" or "Imari" ware. For two princes these wares were produced in the 18th century. Private sale was not allowed during the period of early manufacture of articles made for private use of the princes, but in Arita at the present time are to be obtained reproductions of shapes and patterns once made for private use. The distinguishing mark on old "Nabeshima" was called "Kushite" and it decorates in blue design upon white porcelain the stands and bases of bowls and dishes, with a pattern resembling the teeth of a comb. A rival prince in the neighborhood of Hirado established kilns where the famous porcelains which bear the name of the place were made and decorated in blue with the famous design so well known to collectors as "Boys under Pine Tree." When the objects were perfect in every way they were decorated with seven (7) boys; when less perfect with five (5) boys, and with three (3) when even less satisfactory.

The breaking up of the old government in the middle of the last century did away with many of the old regime methods, and the beautiful pieces made by one prince for another, or as gift to Emperor or Shogun, were many of them sold, and since then have found their way into private collections. Many speak of both "Nabeshima" and "Hirado" wares as "Old Imari," but by common consent that name is generally supposed to be applied to the Blue, Red and Gold wares, known as "Old Japan" to English potters, when first porcelains were carried to Europe from Japan. Spode and many famous potters in England tried to copy "Old Imari," and succeeded too, most creditably, in making beautiful wares skilfully decorated, though utterly unlike oriental objects that had served as inspiration. The color blue varies on "Nabe-

shima" ware, though it generally shows an attempt to copy the best cobalt decorations of China. Before it was known that the right clays existed in Japan, materials were brought from China for the manufacture of porcelain by the potters who met there to learn their art, and on very early porcelains the effect of blue over coarse paste and glaze, is different from the same blue used later, on finer grade ware.

Two names "Seto" and "Sometsuke" are often used by the Japanese, to designate porcelain (Seto) and the blue and white wares (Sometsuke.) In the province of Owari, Sometsuke is made now, and has been for many years. Ever since the potters of "Arita" first sent to China for light on the subject, the art of the potter has been taught to men who have gone to the Province of "Hizen" to study. "Such, having learned their art long ago, settled in the province of Owari, at Seto and other towns, and vast quantities of wares are turned out annually from these places to supply both native and foreign needs. In speaking of Blue decoration reference is made to porcelain decorated with underglaze blue, exclusively.

Pottery has been made in Japan for centuries, but no porcelain claims our attention, as such, much before the latter part of the 16th century. Blue had been used for splash glaze decoration, and for lines and frets upon rough pottery, but the "blue and white" such as affect our present study were of later date.

The porcelain of Japan was, and is, so different from that of China that the eye becomes soon trained when one sets about the task of analyzing them.

For such work, the amateur should equip himself with bits of white paper of varying shades. When about to study an object match a bit of paper to the color of the jar or vase. Notice if of a cream or blue white,—if of fine or coarse texture, and any other features of interest. When a bit of paper is found that really suggests the color of the porcelain, label and keep it, and compare other things with it. This will materially help one to note differences in color. When examining the paste in a fracture, notice if the body of the ware is close grained or not. If the glaze seems closely united with the body, or is like a glass on either side of it. Notice too, if between the two glazed surfaces, the body of the ware is of exactly the same shade as the face of the glazed ware. Note too whether the glaze chips evenly or unevenly from the body, and particularly whether it carries away a bit of the body with the glaze in chipped places.

These observations will carry the thought along, and lead on to further discoveries. Perchance we note that the glaze is evidently much colored, or tinted, as it is almost always in old "Canton" and "Nankin" ware. Match paper to the color of the paste as well as to the glazed surface, and keep for reference. It is amazing to see how fast a student can progress in analysis of wares, by thus drilling himself in details, and that which he learns in this way is his own private property and makes him an independent expert in the course of time.

Although it is true that there are great differences between Chinese and Japanese porcelain, it is equally a fact that there are strong points of likeness between certain wares. Judgment based on experience, can alone detect the difference between delicate thin "Old Hizen" decorated with the "parsley," "barley corn" or aster pattern, and the Nankin ware of equal fineness. One who is qualified to speak with absolute authority, will sometimes hesitate before determining which is which. Questions that interest experts regarding the comparative merits of the wares of the two countries are of no use

to beginners who are struggling to know a few things accurately, and who desire to be started in the right direction, so we shall do no more than lead to a fuller confidence those who are venturing to hold individual opinion.

The color blue varies on Japanese porcelain, from the deepest sapphire to the softest grey blue tint. The color blue never seems quite as absolutely a part of the body of the ware as when used on Chinese biscuit. Some Japanese wares are baked slightly before any decoration is applied, and it is held by some authorities, that for this reason the blue is never quite as soft as Chinese blue. The student collector must learn to judge of this for himself, and also to notice the varying shades of blue exactly as he does of white, using blue papers for comparison and guidance.

Among the most famous designs used on Japanese blue and white is that which is painted upon ware made for imperial use. The porcelain selected for the palace is always as perfectly made as it is possible to make it, a slight flaw rendering an object unworthy.

All ware made for the palace is marked with the Imperial crest, the sixteen petal chrysanthemum. Grave mistakes are made by collectors who know only this fact, that there are sixteen petals in the crest of Japan. Many unscrupulous Japanese dealers mislead the unwary by urging upon them articles that seem to bear the correct flower in decoration but unless made specifically for Imperial use, it is never legitimately used in the Empire. Whenever the sixteen petalled chrysanthemum is found upon objects for other than Imperial use there is some slight difference observable between it and the royal ornament. Either there is more or less shading, the center of the blossom is different, the tips of the petals are squared, or some slight change is made that is sufficient to quiet the conscience of the potter who made the object, but not to fail to mislead the curio hunter in search of a specimen.



"Kushite" (comb-tooth) pattern.

CLUB

NOTES

The New York Society of Ceramic Arts will hold its first meeting of the season, October thirteenth, at the Waldorf Astoria. The Society will hold a sale on Fifth Avenue during December, instead of its annual exhibit of three days, at the Waldorf Astoria.

STUDIO

NOTES

Mr. Marshal Fry expects to have modeling in clay, in his studio this year. He has done some clever work in this line, and it is a thing to mark that the feeling for pottery has grown to such an extent that it pays to introduce it into the regular studio routine.

IN THE

SHOPS

Davis & Co., of Rochester, N. Y., are sending out neat and inexpensive mountings for belt buckles, shirt waist sets, etc. They are easily adjusted, and need not be sent to a jeweler for setting.

We have received a neat little folder from A. B. Cobden, Philadelphia, announcing the opening on September 16th, of his Ceramic Art School.

Miss Mamie Owen, of Cincinnati, O., has removed from 134 West Fourth Street, to 425 Elm, between 4th and 5th streets.

PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

TREATMENT FOR TABOURETTE—Pages 134, 135.

Katherin Livermore

THIS tabourette has three detachable legs—the drawing of three and the top is given here.

Burn the ornament very hard, as designated, shading the light portions lightly, stipple the center. The outside background is made by holding the point on the flat side and working it rapidly back and forth, at a slight angle. This should be kept rather lighter than shown in the drawing, bearing in mind that the back ornament should be the darkest part of the design.

Directions for finishing are given elsewhere.

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LAUNDRY TABLE

Katherin Livermore

PERHAPS the idea of burning a laundry table may be new to some of our subscribers, but it is the most ornamental article imaginable, to say nothing of its usefulness.

Get one with an adjustable top, fastened into position by four wooden pegs when in use as a table; when a seat is desired, two of the pegs are removed, allowing the top to swing back against the wall, making a back for the box underneath, which serves for a seat. This box rest having a cover which opens on hinges, serve as a most useful catch-all.

These tables are invaluable in a studio or in any room where economy of space is an object. They can be obtained at any department store, the prices ranging from \$3.00 to \$5.00, according to the size. We have just finished a very unique one. The motif of decoration is the peacock. In the

back of the seat is a conventionalized peacock with spread wings and tail, filling in the entire space. The top is encircled by a conventional repeating border of feathers. At either end, three feathers stand upright, and a feather design ornaments the front of the seat.

The body of the table is stained a dull 12th century green into which the blues, greens and purples of the peacock feathers blend in a most harmonious and satisfying manner.

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STAMP BOX

Mrs. Dante C. Babbitt

THE design for the stamp box is Indian, and represents their favorite mountain range, lake, stream, cloud and rattlesnake design. Burn outlines carefully. Stain the dark portions red, burning the zig zag lines quite dark. Either give a spray finish or shellac, as a brilliant polish adds to this design.

The spray finish is a liquid sprayed on with an atomizer till the burned surface is evenly and well covered.

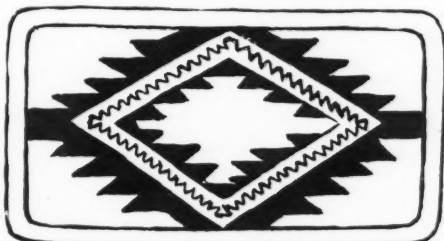
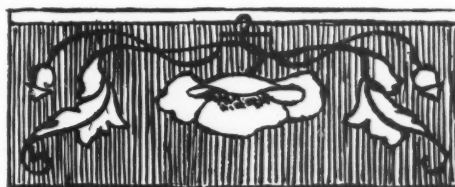
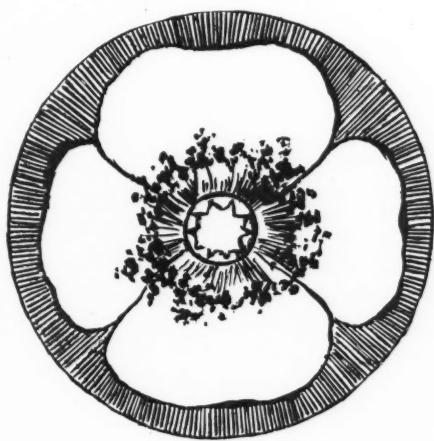
o o o

INDIAN BOWLS—Page 136

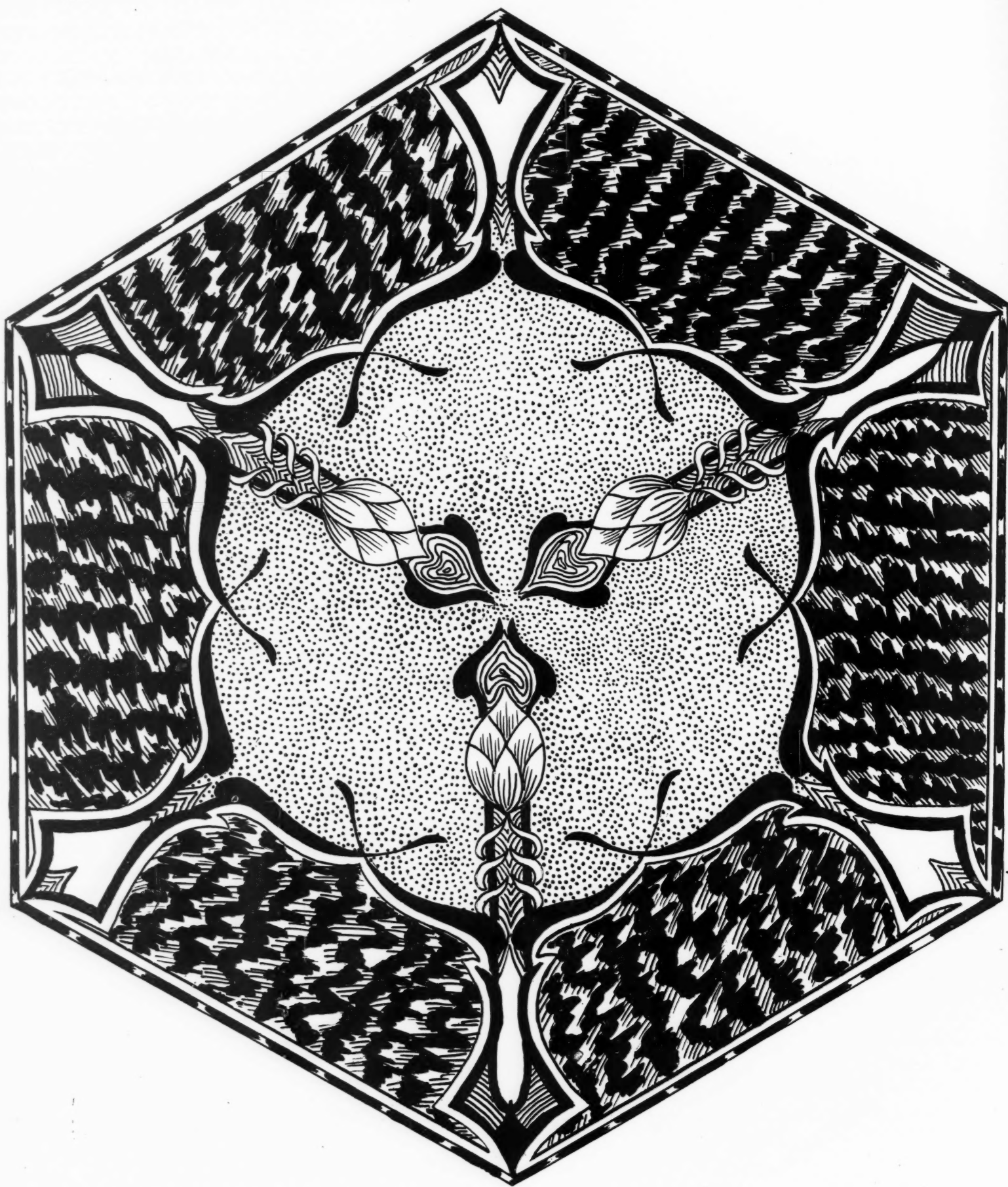
Katherin Livermore

THESE Indian designs at once suggest the color schemes of the quaint Indian pottery. They are so plain that no directions for burning are necessary. The color should be kept dull, using mostly red, toned with black, leaving the lighter parts in the natural wood, and burning parts of this design very dark. If treated in this manner, a wax finish only should be used.

If an entirely different effect is desired, use a livelier red, staining the outside and center of the bowls solid, and work out the borders in reds, brown and gold. Then varnish with copal. This gives a high satiny polish.

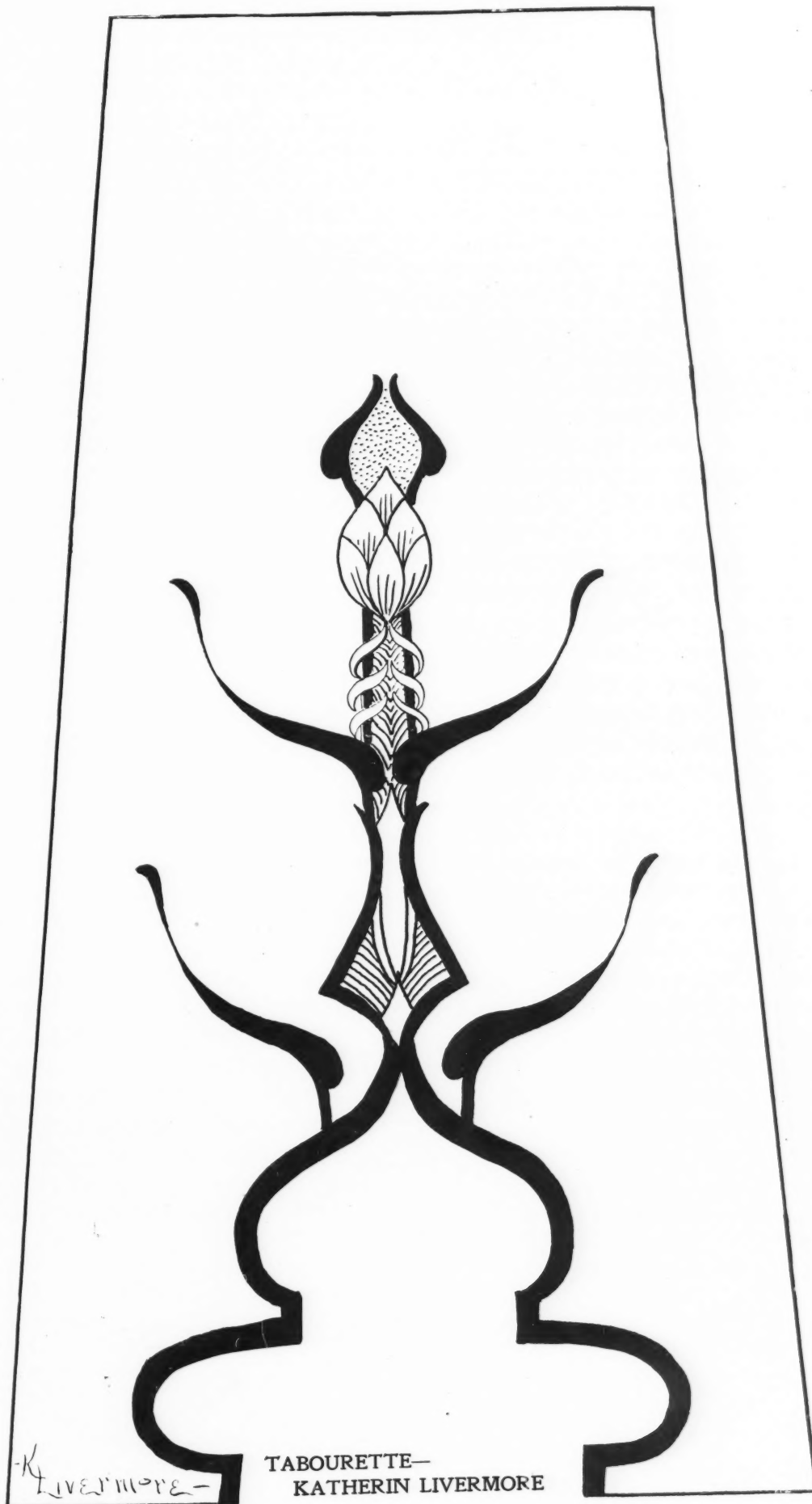


DESIGNS FOR STAMP BOXES—MRS. DANTE C. BABBITT



TABOURETTE-KATHERIN LIVERMORE

-K. Livermore-



ANSWERS TO INQUIRIES

M. J. H.—Any wood that is used for pyrography may be carved, white wood, oak, maple, &c., &c.

When carving is used in connection with the burning it should be done in a bold, strong manner, as any fine detail work is lost when the hot point is applied.

Most effective things may be made if treated in this simple manner: First burn the outline of design very deep and strong, then carve away the background, leaving the design in low relief; strengthen the outline when the carving is finished, and burn the background very dark with a flat point, then model your design with the carved point in the usual manner.

These four chisels are all that are necessary for the work: |)) >

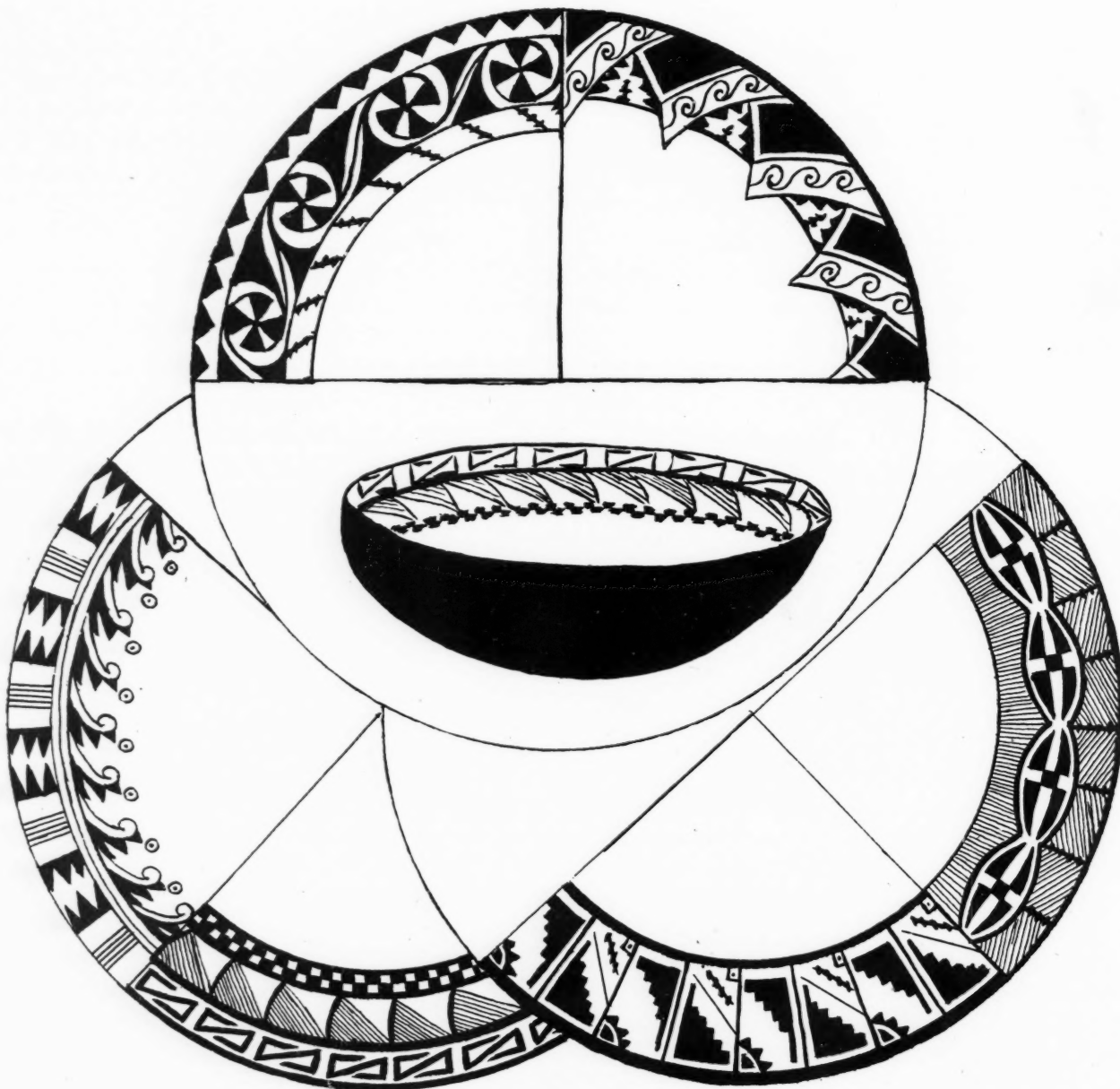
The pointed one is used to follow around the outlines and carve out the small corners—the others are for general background and modeling work.

Mrs. C. M. L.—We again give directions for finishing burned wood. Where a deep dark background is desired, darker than can be obtained by burning, a black walnut stain may be employed. If this is done, the part stained must be gone over lightly with bleached shellac, being very careful not to touch the ornament; then go over the entire article with pyrography wax applied with a flannel or piece of kid; rub it in thoroughly,

then, with a stiff scrubbing brush, brush out all the crevices, otherwise the wax will harden and form white spots which can only be removed with a hot point; let stand until, when touched by the hand, no stickiness is perceptible, then polish briskly with the scrub brush; this process can be repeated until the desired lustre is obtained; usually twice is sufficient, though sometimes three times is necessary. When stain or water color is used, the article can be waxed over the color; but if oil colors are employed, they must be allowed to dry, then a thin wax wash of bleached shellac employed before the waxing is done, otherwise the colors will rub off.

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The famous Charlesworth collection of Capo di Monte porcelain has been bought by an English connoisseur, and thus Naples loses what, while Mr. Charlesworth lived, was a distinction of the city, though in private hands. It had been hoped that the municipality might get the beautiful ware for one of the public museums. The Italian Minister of Public Instruction had the objects photographed before they left Naples.



INDIAN DESIGNS FOR NUT BOWLS—MARY GIBSON

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

A. N. X.—You will find a good treatment for red roses in the February, 1902, *Keramic Studio*, by Miss Jenkins. For pink roses use Gray for flowers and Lemon Yellow with your Rose and Pompadour. Luster is always best used on the white china or over gold. Over goache colors you might possibly get a bronze effect with some lusters, but it is not worth trying.

We cannot give monograms at any stated time. We will give yours when we have the next lot made. To save the gold from the glasses and in the studio, wash off with alcohol and pass through the finest bolting cloth, into a bowl: when settled, pour off alcohol and let the gold dry quickly on back of stove, to avoid collecting more dust. This will do for first coats of gold, but is a little dark for finishing.

Mrs. W. A. R.—Pompadour alone is not a good color for Roses, it should be used with Rose for second painting for pink roses or Ruby Purple, for red roses. If fired too hard it is often gray in tone. If your kiln does not fire as well as it did, your chimney is clogged with soot—perhaps also the kiln itself. You have perhaps used too much oil. See directions in *Keramic Studio*, answers to correspondents February, 1902. Have your chimney cleaned and your kiln too, if possible.

H. E. B.—Your request in regard to course of study in art, for a club with limited means, in a small town, was unfortunately overlooked before. You have given us a difficult proposition. However, we suggest that if in any way you can procure illustrated books on the old masters, study them first, then gather what material you can on modern art, from time to time as you find illustrated articles in magazines, etc. If you are near a large town, where there is a reference library, you will find the art books classified so you can easily pick out what you need. Each member of the club might keep a scrap book of everything relating to art found in magazines, papers, etc., and at the end of the year those might be classified and arranged in one book. Of course, if you had means at your disposal it would be easy to say, "procure such and such books," but under the circumstances, this is the best suggestion we can make.

G.—It is impossible to patch a brick lining to a kiln so that it will not shrink in the fire. The only thing that can be done is to push the clay and asbestos fiber so far into the cracks that it will "hang on" even if it shrinks. It makes no difference how much water you use or how dried.

A shirt waist set for a person in mourning, might be made in a cameo effect, of white enamel on black, or silhouettes of black on white. Little modelled roses or other flowers are very effective modelled in white enamel over a dusted ground. White pearl effects can be made also on enamel.

M. H.—You cannot make red jewels by mixing color with Aufsetzweis. The reds are iron colors as are browns and ochres, and fire out entirely when used with Aufsetzweis. You will have to buy a red enamel, or paint over the enamel after firing with red and fire again. The carmines and rubys fire all right with Aufsetzweis.

If your Pompadour rubs off, it is either under fired or you have happened on a bad tube. The iron reds are occasionally tricky like that. You had better use another color or a new tube. When used with Ruby Purple, Pompadour should be fired first, then retouched with the Purple. You might try washing over again with Pompadour, but if it fired out, we should think there is something wrong with this particular tube of color.

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The Craftsman

.....FOR.....
OCTOBER

* * *

"The Workshop and the School," by Professor Oscar L. Triggs of the University of Chicago, is among the leading articles in the October issue. Frederick S. Lamb writes entertainingly on "Lessons from the Expositions." Ernest H. Crosby contributes an interesting study in transcendental economics, entitled, "The Wealth of St. Francis." At this time, when the advancement of the worker is so much studied, a brief history of the workers of The United Crafts, as well as a description of the new home of The Craftsman, both fully illustrated, will prove of timely interest. Irene Sargent, now abroad, tells in the first of a series of articles, what the craftsmen of Europe are doing, and touches interestingly on sights and scenes connected with the crowning of the English king. The October number appears in a new and pleasing form. For the new volume many improvements have been made.

The United Crafts wish to put this magazine not only into the hands of every craftsman, but of everyone interested in craftsmanship in its many branches; room or house decoration, municipal improvement, domestic or political economy, or any of the great industrial problems of the age. It is with this end in view that we make the following offer:

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1899

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 † June—Roses, Marshal Fry, Jr.
 July—Chocolate Pot, Mrs. Anna B. Leonard
 August—Stein with Decoration of Currants, Miss Jeanne M. Stewart
 † September—Chrysanthemums, F. B. Aulich
 October—Thistles, Miss Jeanne M. Stewart
 * November—Study of Hops, Marshal Fry, Jr.
 December—Holly and Mistletoe, Adelaide Alsop-Robineau
 Plate, Arabian Design, Anna B. Leonard

1900

- January—Plate Divider, Isabel May Wightman
 * Silver Pheasant, From the German
 February—Poppies, Mary Chase Perry
 † March—Postresque Plaque, Henrietta Barclay Paist
 April—Russian Plate, K. E. Cherry
 * May—Pine Cones, Marshal Fry, Jr.
 * June—Modern Conventional Decoration, A. Erdmann
 July—Mug with Corn Decoration, Sara Wood Safford
 August—Hawthorn Plate, K. E. Cherry
 * September—Plate in Blue and Gold, Mrs. Anna B. Leonard
 October—Vase (Decoration of Grapes and Wild Roses), Miss Jeanne M. Stewart
 * November—Double Violets, Marshal Fry, Jr.
 December—Holly and Mistletoe, Maud Briggs Knowlton

1901

- † January—Decorative Heads, A. A. Robineau
 * February—Hazel Nut Plate, S. M. Safford
 * March—Asters, Maud Mason
 * April—Pitcher, Mabel C. Dibble
 * May—Milkweed, Marshal Fry
 * June—Mermaid Plate, Fred Wilson
 * July—Study of Grapes, E. Aulich
 * August—Indian Head, H. B. Paist
 * September—Fleur de Lis, F. B. Aulich
 * October—Chinese Plate, K. Livermore
 * November—Geraniums, Maud M. Mason
 * December—Asters, Sara Wood Safford

1902

- * January—Columbine, Adelaide Alsop-Robineau
 * February—Roses, E. Louise Jenkins
 * March—Rose in Vase, Rhoda Holmes Nicholls
 * April—Design for Plate, Anna B. Leonard
 * May—Pond Lilies, M. M. Mason
 * June—Wild Roses, E. Louise Jenkins
 * July—Coffee Set, E. Mason
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